Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Harnick Columbia Sales Chief

Assistant General Manager In Position Newly Created

General sales manager of Columbia Pictures of Canada, Ltd., a post created because of the expanded activities of the company, is Harvey Harnick, formerly assistant general manager, it has been announced by Louis Rosenfeld, president and general manager. The appointment was effective at the time it was made public last week.

Harnick was made assistant general manager in 1942, being brought to home office, Toronto, from the Calgary branch, which he had managed since 1939.

The new general sales manager began his film career with Columbia, joining the Toronto branch in 1929 at the age of 19 as an accessories clerk. He next served in several capacities in

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Joe Plottel Back In Distribution

Return of Joe Plottel, for many years one of Canada's best-known film men, to the distribution field for Monogram, is welcome news to the industry. With the Hanson organization in other fields until he became ill several months ago, he is now manager

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Assail Politics In Film Censorship

Any political censorship of motion pictures in Alberta as threatened by Hon. A. J. Hooke, provincial secretary, is an insult to the intelligence of the people and the first step to censorship of the press and the suppression of free speech, A. J. E. Liesemer,

(Continued on Page 3)

Eaton Stores To Sell 16 Mm. Machines

Growth of home 16 mm. projection is shown by the deal between International Theatrical & Television and the T. Eaton Company for distribution and sale of its 16 mm. projectors, manufactured in Leaside, Ontario, by Canadian Motion Sound Company.

Not only will Canada's largest chain of department stores instal film libraries in each branch but it will put salesmen on the road for the first time in its history.

It is said that similar deals are planned with other retailers.

Actress Passes

Charlotte Lillard, 62, pioneer actress in old Edison and Vitagraph films, died last week.

Union Pact Soon At New Studios

Negotiations are developing amiably and favorably for the unionization of Queensway Studios, Limited, formerly known as Instructional and Sales Promotional Productions, Limited, in all departments. Frank O'Byrne, head of the production enterprise

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Quebec Juve Ban Draws Protests

An amendment to the Quebec Motion Picture Act of 1928 which would admit children of nine years old or over to motion pictures was requested recently in a resolution of the Youth Bureau, 1240 Phillips Square, Montreal. The resolution suggests that cen-

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Indie Delegation At Ottawa Meeting

Representatives of Independent theatre operators from various points in Canada met in Ottawa on March 15th with Donald Gordon, chief of the Wartime Prices and Trade Board, and some of his officers to discuss the future of frozen prices and practices as they bear on the motion picture industry.

The delegation, drawn from branches of the National Council of Independents, was headed by Archie J. Mason, its president, who is the mayor of Springhill, Nova Scotia, where he operates the Capitol Theatre. It met on March 14th to plan the presentation of its case.

The delegation presented and discussed a brief with Gordon and his officers, among them M. W. McCutcheon, head of the prices division, but its contents

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Eagle-Lion and Mono Separate Setup

Realignment of the sales responsibilities for Monogram and Eagle-Lion product in Canada became a fact last week, with both organizations aiming at separate selling in every territory, although the first-mentioned company will handle the physical distribution of the J. A. Rank schedule. Monogram's staff under the arrangement is just about set while Eagle-Lion will announce its complete roster soon.

Reason given for the realignment is that the quality and quantity of films of both companies have increased to the point where specialization and concentration is required for each.

Joe Plottel is now manager of the Toronto branch of Monogram, Sam Jacobson has charge of Montreal, Lou Michelson in

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SANE CENSORSHIP

In Peterborough, Ontario, recently the Local Council of Women decided to inspect and classify films. On request, permission was granted its convenors to attend first shows.

The Council wrote to the Peterborough Examiner, asking it "to print a synopsis of the better films," according to the opinion of the convenors. The request was answered in print by a courteous and clear editorial entitled "Local Censorship of the Movies."

The editorial is a sane and open-minded assessment of the problem of film censorship, one which will appeal to the liberal and the educated. They, with other thinking people

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Goldhar Honored

Jack Goldhar, former Torontonian recently appointed eastern division manager by United Artists, was one of those honored with a testimonial dinner at Detroit's Variety Club on March 18th. A number of Canadians made the trip from Toronto and other places to the Variety Club affair in the Book Cadillac Hotel.

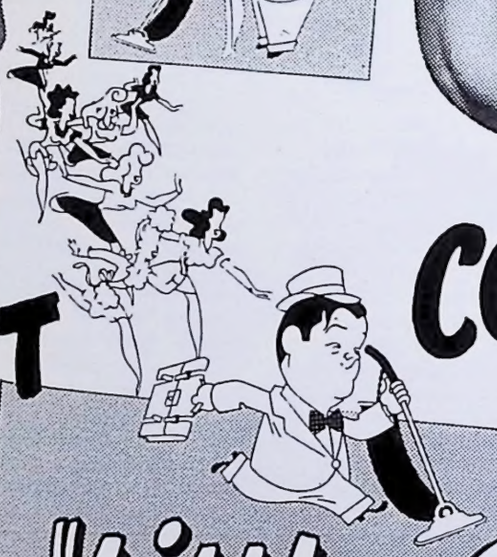
Not since "BUCK PRIVATES"

SUCH A WONDERFUL NEW THRILL IN LAUGHTER!

Universal Presents

BUD ABBOTT

LOU COSTELLO



"Little Giant"

... a door-to-door mouse — who became a lion!

with

BRENDA JOYCE JACQUELINE de WIT ELENA VERDUGO
MARY GORDON GEORGE CLEVELAND

Screenplay by Walter De Leon Original Story by Paul Jarrico and Richard Collins
Directed by WILLIAM A. SEITER Produced by JOE GERSHENSON

IT ALL SUMS UP TO BUSY BOXOFFICES FOR EXHIBITORS WHO ARRANGE FOR EARLY PLAYING DATES

Empire-Universal-Films Limited

Quebec Juve Ban Draws Protests

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sors selected by the Catholic and Protestant boards of public instruction choose the pictures to be shown and that the children be permitted into the theatres only on Saturdays and specified holidays between the hours of 9 a.m. and 6 p.m.

Theatres violating the resolution would face a severe fine, the proposal stipulates. Copies of the resolution have been sent to Premier Maurice Duplessis and Mayor Camilien Houde of Montreal. Other organizations have been requested to pass similar resolutions.

Support for the project comes from John Dalton, head of the Boys' Bureau of the Federation of Catholic Charities, who declared it was imperative that the motion picture be used when it is able to help children.

"The motion picture question," Dalton said, "is a social problem which touches every one of us. It is a critical and complicated situation which by concerted effort we must try to solve. The Motion Picture Act of 1928 encouraged disrespect for civil law and encouraged children to frequent restaurants and other questionable resorts."

Dalton declared that children who do not see movies until they are 16 have had no opportunity to learn discrimination and will not be able to tell a good movie from a bad one, will be more susceptible to whatever might influence their principles of conduct.

"The movies are a school of conduct," he continued, "a sort of supplementary system of education. Evidence is plentiful to show that young people are especially affected by a good picture."

The Youth Bureau resolution adds that in the opinion of the group the Motion Picture Act of 1928, placed in effect after the disastrous Laurier Palace Theatre fire, deprives children "of enjoyable recreation and wholesome education, and encourages disrespect for civil law."

Many of the halls and basements in which movies are currently shown lack proper safeguards and supervision, while motion picture theatres are provided with every facility for the safeguarding of the lives of those who attend them and are the object of rigid inspection by the government.

More Psycho Pix

Warners has purchased the screen rights to "Rebel Without a Cause," study of a criminal psychopath.

Assail Politics In Film Censorship

(Continued from Page 1)

CCF member for Calgary, declared in the Alberta legislature last week.

The member was harshly critical of any intention to tighten up censorship of motion pictures, particularly with a view to political content. Hooke recently declared that the motion picture industry in the United States was dominated by Communist thought and that the Province of Alberta intended to more closely examine films for "undemocratic propaganda."

"Further censorship of the nature Hooke proposed constitutes political censorship," Liesemer declared, "and is a complete negation of democratic procedure. Surely the minister has enough confidence in democracy to believe that the example of democracy in action will far outweigh all the propaganda in the world that inferior doctrines can devise.

"In Germany, in Italy, in Japan, the first steps in foisting fascism on the people was political censorship. I beg the Social Credit government not to take this first step down the dark path of totalitarianism originally carried out by Hitler and Mussolini."

Coincident with this attack on censoring films came the decision of the Toronto board of education to reject a management committee recommendation to set up a body to meet regularly with motion picture industry executives and broadcasting companies to curb undesirable pictures and programs. A number of trustees pointed out that censorship was a provincial matter, while others were completely opposed.

In the United States the assistance of the church, civic and other groups interested in raising the moral tone of the screen was offered the industry in its fight against political censorship when the Protestant Motion Picture Council met in New York.

Dr. Daniel A. Poling, editor of the Christian Herald, sponsoring agency of the council, said of its program, "The rapid progress of the council in the past two years in developing the techniques of motion picture appraisal and in extending the cooperation of the many church and religious organizations now participating has encouraged us to take the next logical step: organized support behind those photoplays which reflect the high moral purposes which are our concern. Here is the constructive American answer to un-American political censorship."

He lauded the film industry "for setting a worthy example to all other media of the entertainment world and indeed to all agencies influencing public thought by creating and accepting a plan of self-discipline.

"Realistically I cannot think of any other program that could add more to the industry's self-imposed code." Dr. Poling called for boxoffice support on the part of churches behind good pictures.

Harnick Columbia Sales Manager

(Continued from Page 1)

the booking department before being added to the sales staff, remaining in the latter section until promoted to the management of the Calgary branch.

Given a varied and exhaustive training both inside of the company and in the selling field, Harnick was given a steadily growing amount of responsibility by Louis Rosenfeld before and after returning to Toronto. Columbia's growing importance on the Dominion's distribution scene finally made a reorganization of duties necessary and Harnick's broad acquaintanceship with the exhibition field from one coast to the other caused him to be placed in the new and important position.

The appointment is a popular one, for the ever-smiling Harvey has many friends in the film and theatre field who will no doubt forward him congratulations to Columbia's new building at 72 Carlton Street, Toronto.

Indie Delegation In Ottawa Talks

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have not been made public as yet. Motion picture and theatre phases of WPTB's work is handled from Toronto by J. R. Croft, administrator of services.

Several such delegations have been to Ottawa in the past, mainly to discuss the operation of price-freezing regulations. Of major concern to both exhibitors and distributors right now is whether, as with some other industries, there will be a relaxation of rules originated and imposed during the war.

Things have been comparatively quiet in the matter of trade relations since the prolonged planning for conciliation boards collapsed last year.

HARVEY HARNICK

He has been appointed general sales manager of Columbia Pictures of Canada by Louis Rosenfeld, head of that company in the Dominion. Harvey was formerly assistant general manager.

Eagle-Lion, Mono Separate Setup

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charge at Saint John, Vic Rackow in Winnipeg, Frank Scott in Calgary and Joe Archer in Vancouver.

Representative in Toronto territory for Eagle-Lion will be I. H. Allen, long known for his handling of British product, who will work in close association with Archie Laurie. In Vancouver Steve Rolston will offer Eagle-Lion exclusively to the trade

Archie Laurie, general manager of Canada's Eagle-Lion, was in New York last week, where he conferred with John Woolf, Rank's chief distribution officer, prior to the latter's return to Great Britain. Laurie will go to London for the first world convention of Rank's distributors.

Kurk To Sudbury, Marriott Sick

Due to ill health, Verdun Marriott, manager of the Grand Theatre, Sudbury, a Twentieth Century house, has found it necessary to go to the hospital for an extended period. Marriott was wounded while on active service during the war.

John Kurk, who has been at the Belsize Theatre, Toronto, for the last few weeks, will assume managership of the Grand, and Lloyd Mills, formerly with PRC, takes over managership of the Belsize.

Awarded by Canadian Audiences Everywhere

THE BEST BOXOFFICE

Technicolor Drama

of this or any other year!

20th Century-Fox's

Leave Her To Heaven

(Winner of the 1945 Oscar for the best color photography)

GENE TIERNEY CORNEL WILDE JEANNE CRAIN

THESE FIGURES TELL THE STORY:

TORONTO, Shea's Theatre *14% better than STATE FAIR**

VANCOUVER, Capitol Theatre *25% better than STATE FAIR**

ST. JOHN, Capitol Theatre *54% better than STATE FAIR**

HALIFAX, Capitol Theatre *120% better than STATE FAIR**

CALGARY, Capitol Theatre *A New Patronage Record*

TIMMINS, Broadway Theatre *70% better than STATE FAIR**

GUELPH, Royal Theatre *26% better than STATE FAIR**

ST. CATHARINES, Capitol *14% better than STATE FAIR**

WINDSOR, Capitol Theatre *11% better than STATE FAIR**

FORT WILLIAM, Capitol Theatre *18% better than STATE FAIR**

** STATE FAIR WAS THE HIGHEST-GROSSING 20th CENTURY-FOX PICTURE EVER TO PLAY TEN DELUXE THEATRES!*

Maybe Ernie Is the Real Attraction

Ernie Warren's boxoffice luck at the Elgin, Ottawa, is phenomenal. Since he checked out of the RCAF and into the Elgin the house has hung up record after record. Since the first of the year Ernie's alive exploitation has helped push boxoffice figures into previously-unheard-of marks.

Of course, the major reason for boxoffice luck is the quality of product. But it takes smart scheduling of programs, keen exploitation and smooth handling of crowds to hang up higher figures than ever when most showmen would be willing to bet that the theatre could never hold more people during playing time than it did to set the old record.

"Song to Remember" set the biggest day and week figure in the history of the house—until "Spellbound" showed up and took both titles. Between them "Kiss and Tell" hung up a new daily high. "Spellbound" kept the house so clogged that Ernie has been missing his evening meals to be on hand.

Will someone send him a steak for devotion to duty?

People Come and People Go . . .

This fellow James Mason, star of Eagle-Lion's "The Seventh Veil," is developing into the newest darling of the gals. An invitation in a magazine to send for his photo brought almost 1,000 requests in a couple of days.

Lloyd Mills has resigned from the head office staff of PRC to return to his old love, theatre management. Lloyd has succeeded Johnny Kurk, 20th Century's swing hitter, who is currently back in Sudbury.

Nat A. Taylor, 20th Century chief, was guest of honor at the monthly luncheon of the circuit's managers. Arch Jolley, the speaker, discussed juvenile delinquency.

Harry Heller, connected with the industry in various ways for years, is now a sales agent for I. T. & T. 16 mm. projectors. Many industry boys and girls are going in for home screenings and Harry will be glad to hear from any interested.

June March, Charlie Stephenson's niece, was one of the principals in Maxwell Anderson's latest drama, "Truckline Cafe," which flopped and caused the best quarrel in several seasons between the producers and critics.

Corpulent Curly S. Posen was in town from Toledo, Ohio, where he is with Jack O'Connell, circuit operator, as a supervisor and exploitation man. He is sporting a new hat and coat, the hat being stamped "JOC to CSP." It seems that Curly bet Jack he could exploit a certain film into a record and did, winning the toggery. Curly stopped off long enough to gorge himself on Chinese food, with Harry Romberg and I acting as pacemaker.

Glett Vice-Prexy Of Vanguard

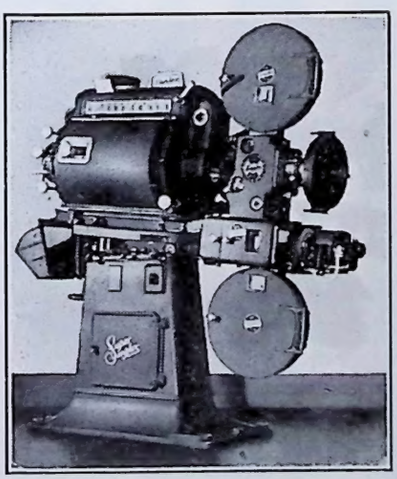
Charles L. Glett has been elected vice-president of Vanguard Films, Incorporated, and has been appointed general manager of Vanguard and Selznick Enterprises, Daniel T. O'Shea, president, announced last week.

Glett has been general manager of Selznick Studios since he was mustered out of the army last year. He has been vice-president and general manager of Myron Selznick Co., vice-president and general manager of General Service Studios, an associate producer for William Dieterle Productions, vice-president in charge of studio operations for Eastern Service Studios and at one time was associated with RKO Radio studios.

Ritchie To GFL

Dr. M. H. Ritchie, formerly head instructor of the audio-visual department at Oregon State College, has been named director of the General Films educational film division.

Simplex PROJECTORS and SOUND SYSTEMS



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Finest Sound and Visual Projection

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Projectionists' Preference for a Projector They Know and Have Confidence in

Simplex Guarantee backed by the World's Oldest and Largest Manufacturers of Motion Picture Equipment

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Highest Resale and Trade-In Value

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JETRANG

THEY'RE THE THREE NEW BIG SHOTS OF TH

RKO

BOX-OFFICE!

SYDNEY
GREENSTREET
The Fat Man of Mystery!

GERALDINE
FITZGERALD
The Dark Woman of Mystery!

PETER LORRE
The Little Man of Mystery!

Release Now!

WARNERS MAKE MYSTERY HISTORY

Release Now!!

Original Screen Play by John Huston & Howard Koch • *Music by* Adolph Deutsch
Directed by JEAN NEGULESCO • *Produced by* WOLFGANG REINHARDT

Union Pact Soon At New Studios

(Continued from Page 1)

controlled by J. Arthur Rank of Great Britain and his Canadian associates, has been working out labor contracts with William P. Covert, IATSE organizer.

The unions involved are the Moving Picture Projectionists' Union, Local 173 of Toronto, the jurisdiction of which extends to the Queensway lot, about 10 miles out of the city; Local 58, which controls the stagehands; Moving Picture Cameramen's Union, Local 644; and the musicians. Covert has been acting for the projectionists and stagehands, whom he represents at all times, and for the cameramen by special authority. Walter Lang, agent for Local 644, New York, arrived last week for final dealings.

Unionization of the Queensway Studios was initiated by Covert and early differences developed from O'Byrne's disagreement as to the nature of the demands. These were overcome, however, and Covert states that the campaign for labor contracts will be carried to every Canadian studio. The National Film Board is unionized to a satisfactory degree and no difficulties have arisen.

Queensway Studios are not operating at full capacity yet. Recording facilities were tested when Louis Applebaum supervised the playing of his score for the NFB film, "The Comeback," which deals with plastic surgery. Applebaum said that the recording job was as fine as he had heard anywhere. He did the score for the Hollywood films "GI Joe" and "Tomorrow the World."

Plans For Theatres Keep Increasing

Plans for a theatre construction drive of boom proportions in Canada are almost completed and the work on more than a score of sites across the Dominion will soon be under way.

A year ago the controller of construction had over 100 applications for post-war building of theatres and it is known that this number has greatly increased with the coming of peace. Fully 5,000 new theatres in the United States within the next year or so have been predicted.

Three first-run houses and one second-run theatre are planned for the Toronto downtown area as well as the reopening of Loew's Winter Garden atop the present Loew's Theatre. Recently Famous Players opened the Victoria Theatre as a first run house.

Six new houses are planned for Quebec City and a number for Montreal. In Joliette, Quebec, Theatre Moderne Limitee is planning a $70,000 theatre on Rue Bourget Nord, and Odeon Theatres of Canada is building a first run situation in downtown Montreal and another, a large neighborhood house, in Verdun. Leo Choquette is receiving tenders for a $70,000 theatre in the St. Laurent district of Montreal. He hopes to start construction work soon.

M. R. Walker of the Gayety Theatre, Halifax, is building a 350-seat situation in Spryfield, NS, and a 750-seat house in the Armdale district of Halifax.

The building fever is not restricted to eastern Canada though. A 444-seater in Bowness, Alberta, to be called the Bow Theatre, will be built as soon as weather permits. And other small towns in Alberta and British Columbia have announced that they will acquire theatres this year, many of them being built by ex-servicemen. In one Saskatchewan town, the citizens have banded together to build a publicly-owned theatre.

Threat of duplication may bring many cancellations and some mergers, but weather, construction regulations, men and material permitting, the theatre building boom will soon be on.

Victory May Revert To French Films

The Victory Theatre, a Consolidated Theatres situation on St. Catharines Street West, Montreal, will revert to France Film under its former name, a Montreal report declares. The house used to be called Cinema de Paris.

Some seven years ago Consolidated Theatres took over the house lease and has been showing American, British and Russian films. It is believed France Film will run their best French films at the theatre.

Associated Theatres
LIMITED
15 YEARS OF STEADY AND IMPRESSIVE GROWTH
THROUGH INTIMATE METHODS
THAT HAVE CULTIVATED CONFIDENCE
An Independent Program of Expansion To Meet Your Future Requirements.
CANADIAN OWNED
FOR YOUR PROTECTION

Joe Plottel Back In Distribution

(Continued from Page 1)

of that lively company's Toronto branch. He will, however, concern himself on occasion with problems not confined to Ontario territory, for he will be one of those required to be at close proximity to Oscar Hanson, general manager of Monogram, whose authority and responsibility extends to several enterprises of which he is the chief officer.

In July, 1945, Plottel resigned from Warner Brothers, with which company he was manager of the Toronto branch, the company's most important Canadian office. His leaving the Warner sales staff was one of a number of changes at the time, Wolfe Cohen having been promoted from district manager for the Dominion to an important international post, he being succeeded by Haskell M. Masters.

Shortly after, he joined Oscar Hanson and took temporary charge of Foto-Nite, which required special attention because the Wartime Prices and Trade Board had lifted the restriction on selling new accounts. After a short period he became ill and was confined to his bed until recently. His return both to good health and to the field where he enjoyed prominence was received with gratification.

A veteran of 30 years in the industry, he was with Warner Brothers for 22 of them. During the first World War he was with Universal in Chicago and on reaching the age of 17 resigned, went to the British Recruiting Mission and enlisted, being attached to the 39th Royal Fusiliers. He is one of those who wears both the British and Canadian service buttons.

Joe is a member of the Plottel boys of film fame. Brother Mark is Toronto branch manager for RKO and brother Les has charge of the Empire-Universal branch in Vancouver.

Varcoe Returns

Major H. R. Varcoe, MBE, has been appointed sales manager in the Northern Electric Company's electronics division. Varcoe joined the company in 1929 as an installation engineer for motion picture equipment in Canada's western provinces.

Course In Films

Huron College of London, Ontario, is offering students in their final year a special course in the use of films in church and community life, Principal A. H. O'Neil announces. The course will be under the direction of John Duerkop of the National Film Board.

the Kissingest Picture ever to come out of Hollywood

-With the Box-Office Theme
of MARRIAGE
...with its hair down
and its dander up!

JOAN FONTAINE

in

"From This Day Forward"

with

MARK STEVENS · ROSEMARY DeCAMP
HENRY MORGAN WALLY BROWN ARLINE JUDGE

RENNY McEVOY • BOBBY DRISCOLL • MARY TREEN • QUEENIE SMITH
DOREEN McCANN • ERSKINE SANFORD

Produced by WILLIAM PEREIRA • Directed by JOHN BERRY
Screen Play by HUGO BUTLER

Head over heels in love . . .

Up to their necks in trouble!

Today's moving story of two kids

who rushed headlong

into matrimony.

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IN TYPICAL RKO STYLE TO
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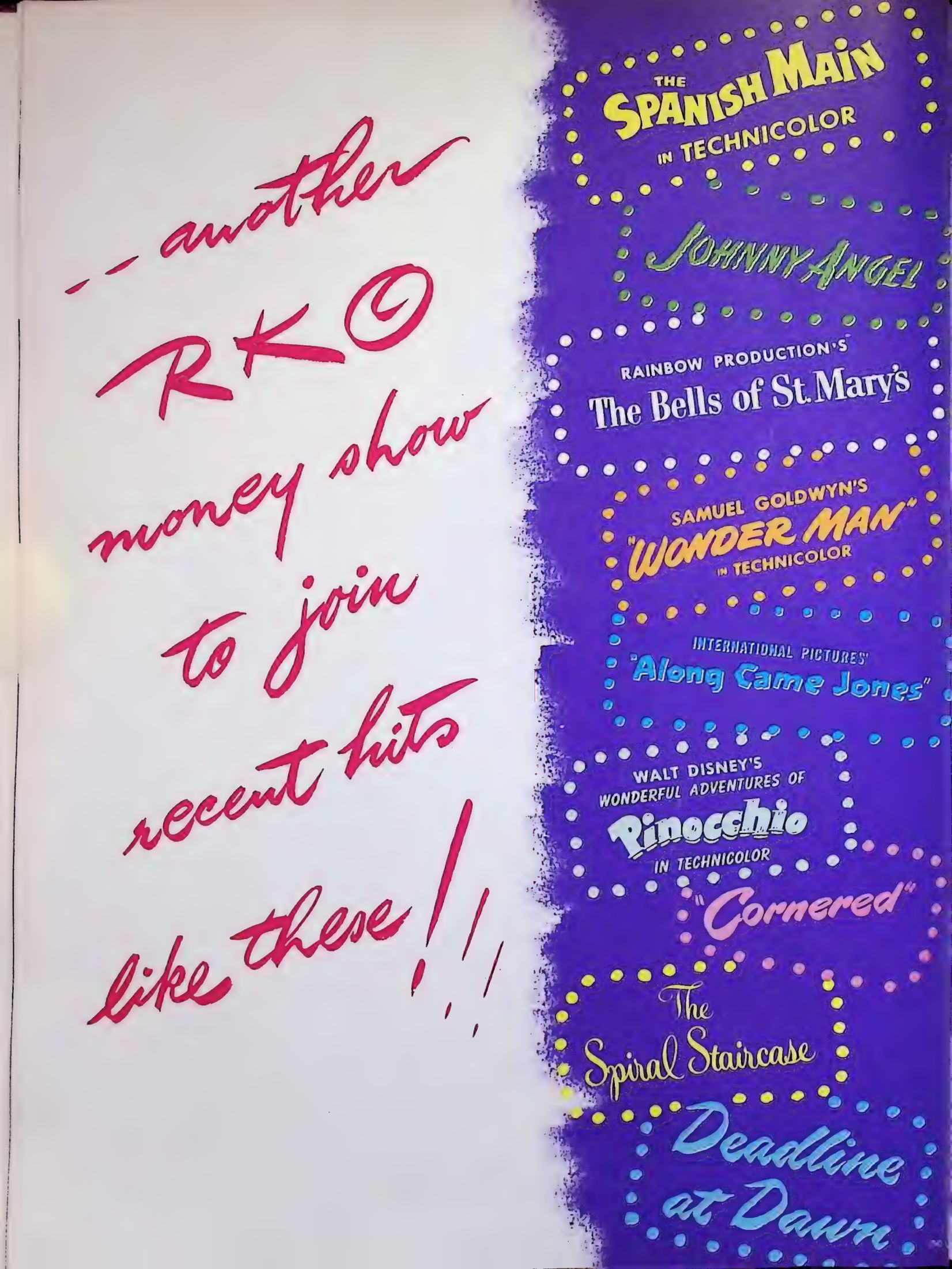
RKO RADIO


--another RKO money show to join recent hits like these!!!
THE SPANISH MAIN
IN TECHNICOLOR
JOHNNY ANGEL
RAINBOW PRODUCTION'S
The Bells of St. Mary's
SAMUEL GOLDWYN'S
"WONDER MAN"
IN TECHNICOLOR
INTERNATIONAL PICTURES'
"Along Came Jones"
WALT DISNEY'S
WONDERFUL ADVENTURES OF
Pinocchio
IN TECHNICOLOR
"Cornered"
The Spiral Staircase
Deadline at Dawn

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol 11, No. 12 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Road To Utopia

with Bing Crosby, Bob Hope, Dorothy Lamour

Paramount 90 Mins.

CROSBY AND HOPE PROVE A HOWL IN NONSENSICAL COMEDY EAR-MARKED FOR BULGING GROSSES.

"Road to Utopia" ought to lead the exhibitor to a nice pot of shekels, for here is a picture that spells sure-fire comedy entertainment to the vast army of screen fans. Bing Crosby and Bob Hope never have been associated with a more zany film show, or one in which they have been involved in more amusing nonsense. They are allowed to cast all restraint aside in the interests of fun, with the result that audiences will have a howling time sitting through a film crammed with situations and lines certain to be highly relished. Producer Paul Jones has made the production a boxoffice success.

Crosby and Hope are cast in a story about the Klondike and under the fast and skilful direction of Hal Walker they make the most of every chance for comedy. Their work is backed by many clever touches, such as animals being made to speak (a bow to Jerry Fairbanks of "Speaking of Animals" fame) and the late Robert Benchley being allowed to interrupt the action occasionally to level some witty remark at the proceedings, to mention but two of many.

The stars play a couple of con men who head for the gold country of Alaska (the Utopia of the title), there to be mistaken for a pair of killers from whom they have swiped the map of a gold mine stolen from Dorothy Lamour's murdered father by the badmen. The battle for possession of the map leads to the film's most hilarious passages. Miss Lamour's mine is saved and Hope noses out Crosby for the gal's affections. There's a surprise finish that will bring hysterics.

Crosby and Hope stage a swell demonstration of give-and-take in clowning their way through the show. Miss Lamour is good as the feminine interest. Crosby carries the burden of the singing, with Hope and Miss Lamour lending a hand in a smaller way.

CAST: Bing Crosby, Bob Hope, Dorothy Lamour, Hillary Brooke, Douglas Dumbrille, Jack La Rue, Robert Barratt, Nestor Paiva, Robert Benchley.

CREDITS: Producer, Paul Jones; Director, Hal Walker; Screenplay, Norman Panama, Melvin Frank.

DIRECTION, Good. PHOTOGRAPHY, Good.

San Antonio

with Errol Flynn, Alexis Smith

Warner Bros. 111 Mins.

GLORIFIED WESTERN IN TECHNICOLOR HAS ELEMENTS APPEALING TO BOTH KIDS AND ADULTS.

In "San Antonio" Errol Flynn gives out with the heroics in a pretentious western produced with a lavishness that the trite and inadequate story does not merit. Primarily to the picture's credit are its production details, not the least of these being fine Technicolor photography by Bert Glennon.

For all its faults, the picture can be depended upon to attract heavy patronage. The youngsters will be drawn by the promise of action and excitement, while the patronage of the adult is assured by the presence in the top roles of Errol Flynn and Alexis Smith.

The Alan LeMay-W. R. Burnett screenplay, a commonplace affair accorded a million-dollar production, has been directed by David Butler at such a headlong pace that the spectator cannot but experience a great sense of commotion, while Robert Buckner has produced the film vividly.

The story is a rehash of the oldie about the hero who sets out to get the villains who have ruined him by raiding his herds. The action takes place along the Texas border in 1877. Flynn is made to be quite a heroic figure as the Texan who dedicates himself to routing the outlaws and establishing law and order in San Antonio. He conducts a war to the death against Paul Kelly, head villain. The result is no end of violent doings that will have the kids in ecstasy.

This is the western that finds time for romance, the parties involved being Flynn and Miss Smith, an entertainer. There are the usual misunderstandings before hero and heroine decide they're made for each other.

CAST: Errol Flynn, Alexis Smith, S. Z. Sakall, Victor Francen, Florence Bates, John Litel, Paul Kelly, Robert Shayne.

CREDITS: Producer, Robert Buckner; Director, David Butler; Screenplay, Alan LeMay, W. R. Burnett.

DIRECTION, Okay. PHOTOGRAPHY, Fine.

Vacation From Marriage

with Robert Donat, Deborah Kerr

MGM 111 Mins.

STRONG ROMANTIC FLAVOR OF BRITISH-MADE FILM WITH WAR BACKGROUND WILL WORK TO ITS BENEFIT.

"Vacation From Marriage" associates Sir Alexander Korda's name with a film produced perhaps better than the story deserves. However, there is a sharp romantic flavor and Robert Donat and Deborah Kerr, two screen dependables, do wonders with the material they have been given to work with. Their acting, not to mention that of the rest of the players, is the film's chief virtue.

Donat is a mouse of a clerk; Miss Kerr, his wife, an unattractive drudge. Their's is a dull, routine existence. To them the war is a blessing in disguise. It makes possible a vacation from marriage when he is called for naval duty and she joins the Wrens. Their war experiences enable them to acquire a new point of view on life, each finding brief romance with someone else.

There is talk of a divorce, but all that is changed when they see each other after several years' absence. After a lot of expected complications they try love all over again.

CAST: Robert Donat, Deborah Kerr, Glynis Johns, Ann Todd, Roland Culver, Elliot Mason, Eliot Makeham, Brefni O'Rorke, Ivor Barnard.

CREDITS: Producer, Sir Alexander Korda; Screenplay, Clemence Dane, Anthony Pelissier.

DIRECTION, Good. PHOTOGRAPHY, Good.

Jolley Addresses Many Groups

Arch Jolley, secretary of the Motion Picture Theatres Association of Ontario, addressed a number of meetings last week, part of a busy schedule of activity. He spoke on "The Movies, Past, Present and Future" at the Preston Kinsmen's Club; on "Canada's Most Popular Entertainment—The Movies," at the Hamilton Kiwanis Club; and on "Interesting Facts About the Movies," to the Wallaceburg Rotary Club.

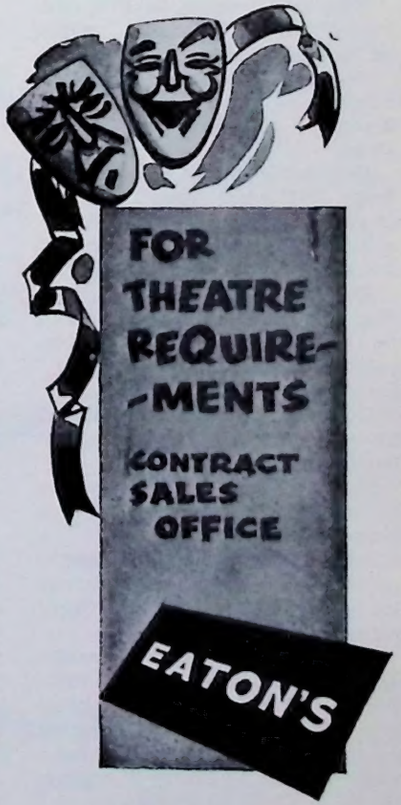
JOE PLOTTEL

He has returned to distribution as Toronto branch manager for Monogram.

Can We Merge?

Exhibitor operating profitable theatres wishes to contact another exhibitor in a similar position with a view to joint partnership operation.

Box No. 17
CANADIAN FILM WEEKLY



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Annual 'Oscars' Are Awarded

Ray Milland, for his telling portrayal of a dipsomaniac in "The Lost Weekend," was named the best actor of 1945 by the Academy of Motion Picture Arts and Sciences last week in Hollywood. The vehicle for Milland's sterling performance was chosen best picture of the year.

Making a sensational comeback, Joan Crawford, ill at home with influenza, was given the Academy Award as the best actress for "Mildred Pierce."

The veteran James Dunn, for his role in "A Tree Grows in Brooklyn," was selected as giving the best supporting actor's performance. To young Anne Revere, for "National Velvet," went the best feminine supporting palm.

Billy Wilder won the award for the best direction, based on his handling of "The Lost Weekend."

Minor awards included:

For distinctive achievement in documentary production — (Features) "The True Glory," made by the governments of Great Britain and the United States; (short subjects) "Hitler Lives?" produced by Gordon Hollingshead for Warner Bros.

Cartoons—"Quiet, Please," produced by Frederick Quimby for MGM.

One - reel short subjects — "Stairway to Light," produced by Herbert Moulton for MGM.

Two-reel shorts—"Star in the Night," also produced by Hollingshead for Warners.

Best achievement in film editing—"National Velvet," edited by Robert J. Kern.

Best achievement in sound recording — "The Bells of St. Mary's," recorded by Stephen Dunn.

Best achievement in special effects—"Wonder Man," (photographic effects by John Fulton, sound effects by Arthur W. Johns).

Best achievement in art direction—(Black and white) "Blood on the Sun," Wiard Ihnen; (color) "Frenchman's Creek," Sam Comer.

Best scoring of a musical picture—"Anchors Aweigh," Georgie Stoll.

Best music score of a dramatic or comedy picture — "Spellbound," Miklos Rozsa.

Best original song—"It Might as Well Be Spring" (music by Richard Rodgers; lyrics by Oscar Hammerstein II).

Best achievement in cinematography—(Black and white) "The Picture of Dorian Gray," photographed by Leon Shamroy; (color) "Leave Her to Heaven," photographed by Harry Stradling.

For the best-written screen play — "The Lost Week-End," Charles Brackett and Billy Wilder.

For the best original screen play — "Marie-Louise," Richard Schweizer.

For the best original motion picture story — "The House on 92nd Street," Charles G. Booth.

SANE CENSORSHIP

(Continued from Page 1)

of every level of life in our country, are aware that lack of capacity for the performance of difficult tasks or the conduct of office has never stopped certain types of people. These have demanded or seized responsibility, suggesting that it was in behalf of the population at large, and imposed their personal opinions and bad judgment. That sort of person can tear down a great empire or ruin a Tuesday evening bridge club.

The editorial writer does not praise the quality of today's movies. He merely discusses approaches to improvement from varied points of view:

We have received a letter from the assistant corresponding secretary of the Local Council of Women, the body of which is as follows: "A convenor's conference of the Local Council of Women was held on Feb. 8th in the Y.W.C.A. At this meeting one of the resolutions brought forth was to request the Examiner to print a synopsis of the better films, when they are being shown at the different theatres".

* * *

We shall not comply with this request for two reasons; first, we are not equipped to do so, and second, we do not believe that any further censorship of the movies, direct or indirect, is necessary or desirable. Let us expand our first reason for declining to do what the Local Council of Women would have us do. Criticism of any kind is a highly specialized job, and should not be undertaken by people whose perceptions and critical apparatus are no better than the average. A critic of the movies should know a great deal about the history and technique of the movies, he should be well acquainted with the drama, he should be widely and deeply read, and his sympathies should be broad. We have no such person on our staff who is free to take on the added work of attending six moving picture shows a week, and we have no intention of publishing press-agents' blurbs, for they are critically worthless.

* * *

Our objection to censorship, as an infringement of liberty, is well-known to our readers. We think that the provincial censorship, working under the treasury department, does all the censoring that Ontario needs, and perhaps a little more. During the past two or three years there have been many attempts to exercise pressure on the movies to exhibit only such pictures as are deemed fit for potentially delinquent children, or which are "approved" by small groups of people who confess frankly that they do not often go to the movies. Criticism of the movies (which we consider valuable) must be based on aesthetic, and not on moralistic, principles, if the movies are to be improved. We gather that the Local Council of Women wants the moving picture industry to give us the best of which it is capable—drama as good as the best the stage can offer in the plays of Shakespeare, Ibsen, Shaw and others. But great drama, we would remind them, deals with great themes, and these themes are quite likely to be incest, murder and miscegnation (in the case of Shakespeare), illicit love and venereal disease (in the case of Ibsen), and the evils of philanthropy and the dubious benefits of the institution of marriage (in the case of Shaw). These are the themes upon which playgoers cut their teeth, and playgoers are usually drawn from the more intelligent section of the community. If movie-goers are to raise their standards these are the themes they are likely to encounter. Is that what the Local Council wants? If not, its best plan is to leave the movies as they are.

* * *

We think that the Local Council of Women might do well to clarify its thinking on these matters before putting its plan into effect. We have received and published letters which have indicated some measure of popular resentment of their proposed censorship, and we are sure that they do not want to undertake any scheme which could be called coercive. In this editorial we have explained why we cannot give them the help for which they have asked us.

BEN FREEDMAN
He has succeeded William Weiss as managing director of Allied Co-Operative Theatres.

Overhaul Theatre

The City of Fernie, BC, has sold the Grand Theatre property to Joseph Altomare, who runs the Empress Theatre at Natal, BC. It will be overhauled.

Enterprise Signs Gilpin, Light

Joseph Gilpin, formerly studio manager for Warner Brothers and Columbia, has been appointed studio and production manager of the new Enterprise Productions, Inc., which Charles Einfeld and David Loew are heading. Herman Light has been signed to design stages for the studio.

OBITUARY

John Connor, veteran Maritime theatre owner, passed away in Glace Bay, Nova Scotia, recently at the age of 67. He had been ill for a long time. Born in Saint John, New Brunswick, for the past 45 years he had resided in Glace Bay, where he was interested in the Savoy Theatre with Famous Players.

Surviving are his wife, four daughters and three sons, John, Edgar and Ralph. Two brothers, Joseph, of Halifax, and Tom, of Sydney, also survive.

* * *

Peter Martin Bardessono, pioneer theatre and hotel owner in the Timmins, Ontario, area, died recently at 62. He came to the district from Hibbing, Minnesota, in 1911, liked its business possibilities and remained.

He was a partner of Leo Mascioli in the construction of Timmins' first theatre.

* * *

Leo Mann, in the past connected with the Imperial and Princess Theatres, Montreal, died in that city recently at the age of 54. He was among the first to be connected with the showing of films in Montreal.

* * *

Mrs. Martha Jane Gladish, 79, widow of William Gladish, one-time retail druggist, died last week in a Toronto hospital after a prolonged illness. She was the mother of William M. Gladish, an editor of the Canadian Press, Toronto, and correspondent for motion picture trade papers.

There is only one
TECHNICOLOR!

6 out of the first 10 in the Gallup-Photoplay audience poll of the most popular pictures of 1945 are in TECHNICOLOR!

8 out of the first 11* in Canadian Film Weekly's exhibitor poll of the best boxoffice pictures of 1945 are in TECHNICOLOR!

(*Eleven films rated because of tie for tenth place)

TECHNICOLOR MOTION PICTURE CORPORATION
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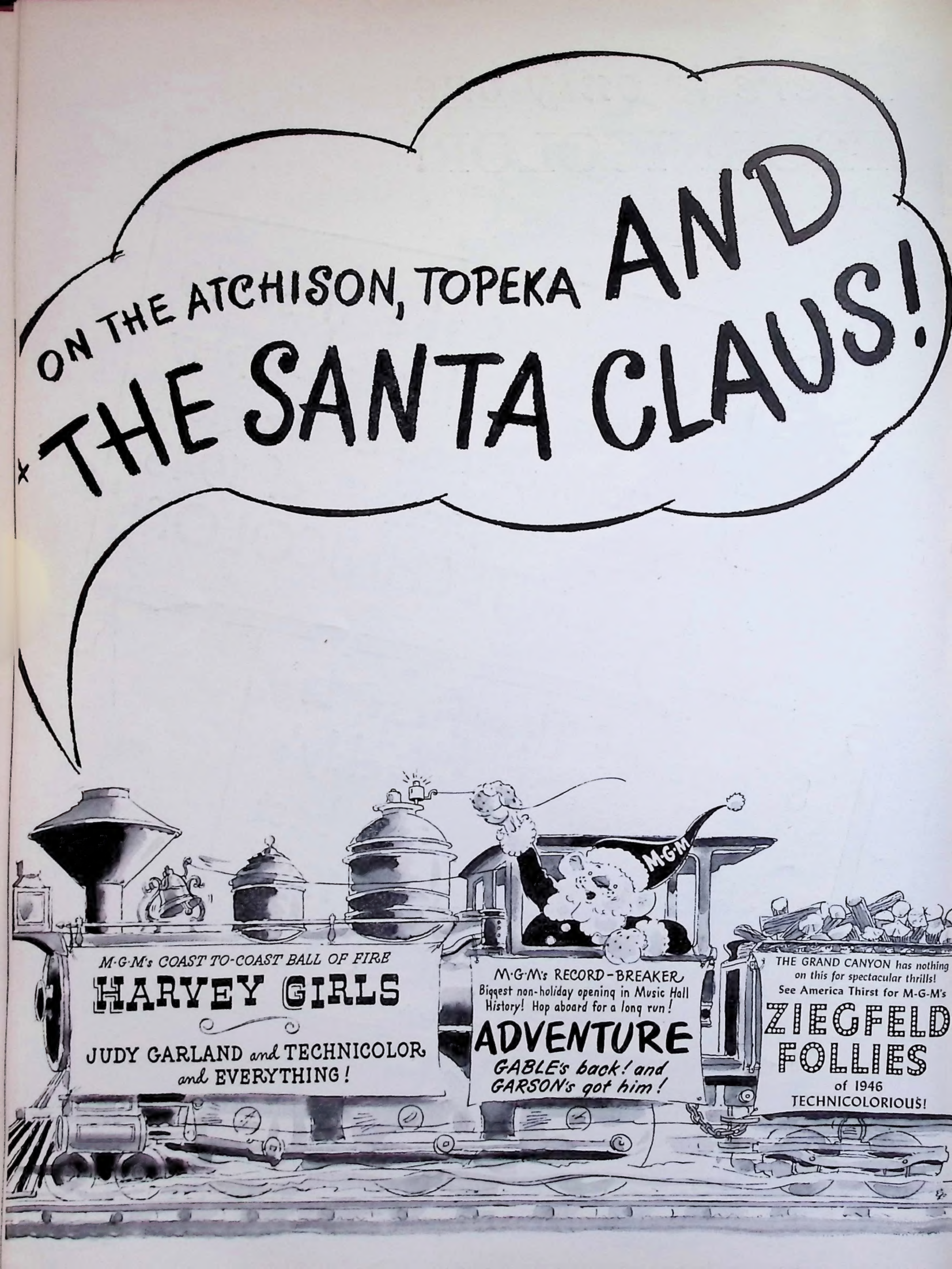
ON THE ATCHISON, TOPEKA AND
THE SANTA CLAUS!
M·G·M's COAST TO-COAST BALL OF FIRE
HARVEY GIRLS
JUDY GARLAND and TECHNICOLOR and EVERYTHING!
M·G·M's RECORD-BREAKER
Biggest non-holiday opening in Music Hall History! Hop aboard for a long run!
ADVENTURE
GABLE's back! and GARSON's got him!
THE GRAND CANYON has nothing on this for spectacular thrills!
See America Thirst for M-G-M's
ZIEGFELD FOLLIES
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